changed the lives of men and women throughout the world.●

THE DEATH OF A WORLD WAR II HERO, CAPT. CHARLES ASHLEY AUSTIN, JR.

● Mr. DODD. Mr. President, before Congress adjourns for recess, I ask my colleagues to join me in honoring a young World War II American pilot—Capt. Charles Ashley ''C.A.'' Austin, Jr.—whose final acts of courage and sacrifice, while legendary in a little village in France, are largely unknown to most Americans. In her quest to reveal her fallen husband's heroism, Etta Rizzo Austin Lepore, who lives in Connecticut, has sought from the Army the posthumous bestowal of the full range of military honors on Captain Austin.

A choice of incredible valor ended the life of Capt. C.A. Austin. Jr., 50 years ago. On July 4, 1944, following a successful tactical bombing mission of German-occupied France, Captain Austin's P–47 Thunderbolt airplane was shot down by enemy fire. His disabled aircraft careened directly toward the French village of Limetz-Villet—to the horror of the villagers watching from the ground. Miraculously, it veered off its course of destruction and crashed in a nearby cornfield. Captain Austin was killed in the crash. The villagers of Limetz were convinced that Captain Austin could have bailed out and saved himself. But Austin chose to stay with the plane and, by maneuvering it from its burning trajectory, save the lives of the helpless people of Limetz. Those who witnessed Captain Austin's final moments have never forgotten the young man who traded his own life for the lives of their families and neighbors. In fact, the people of Limetz-Villet defied their Nazi occupiers when they buried Austin with full honors.

Because Captain Austin's plane had been separated from the squadron he commanded when it was hit by German antiaircraft fire, the returning pilots in his squadron did not know their captain's fate. He was reported missing in action. There were no official recommendations for Captain Austin to be awarded the highest military honors, namely, the Medal of Honor, the Distinguished Flying Cross, or the Bronze Star Medal, because no American serviceman had direct knowledge of the extraordinary circumstances of his death. In a letter from the mayor of Limetz, written in broken English a year after Captain Austin's death, Mrs. Lepore learned of the details of her husband's fate. The mayor wrote:

> (i)n a supreme effort the pilot succeed to place his airship in straight line and by wonderful bend . . . avoid the village . . . reaching a small plain far from many. . .

The people and descendants of those whose lives and homes Captain Austin spared revere him to this day, and his story has been woven into the lore of Limetz. Recently, on the 50th anniversary of Captain Austin's death, the villagers erected a monument in his memory. A stolen propeller from the wreckage of Captain Austin's plane, the Etta II, serves as the centerpiece of this memorial.

We Americans have spent much of this year commemorating and reflecting upon World War II—its battles and its strategy, its causes and consequences. We have questioned—as only latter generations can—the course it took. We have interpreted its drama in broad conceptualized strokes. Captain Austin's story brings into focus the reality that World War II—like all wars—consisted of the acts of individuals, either combined in the maelstrom of battling armies or—in the case of Captain Austin, singled out, separated from the confidence of the group, in places of extremity where private conscience provided the only compass.

Captain Austin's single act of grace stands out in the human consciousness. It fortifies a belief that something worthy of hope in the human spirit survives even the most brutal conflagrations of civilization. His is a story that ought to be told and woven into the American lore. Perhaps of all the characterizations of the American role in World War II, this is the most relevant: Hundreds of thousands of American soldiers sacrificed their lives for strangers—Capt. C.A. Austin not the least among them. And in this truth, Americans may glimpse a noble piece of our national identity.●

TRIBUTE TO JERRY GARCIA AND REX FOUNDATION

● Mr. ABRAHAM. Mr. President, I rise to discuss private arts funding in this country as envisioned under my proposal to privatize the Endowments, and at the same time to pay tribute to one of the Nation's most beloved and most philanthropic artists, Jerry Garcia. Jerry Garcia, acoustic guitarist, artist, and the spirit and soul of the Greatful Dead, died early yesterday morning.

As is well known, especially in light of the outpouring of grief across the country yesterday, Garcia and his band have attracted perhaps the most loyal and dedicated fans of any rock group. What is less well known, and is to the band's credit, is that Garcia's band also donated millions of private dollars to charitable causes—particularly to offbeat and undiscovered artists, through the Grateful Dead's philanthropic arm, the Rex Foundation.

The leader of that band died yesterday and I would like to pay tribute to Jerry Garcia and his spirit of genuine philanthropy by discussing one of his many charitable ventures, the Rex Foundation.

The Rex Foundation is precisely the sort of private philanthropy that opponents of my bill believe cannot exist, or will not exist in sufficient numbers to make up the 2 percent of private funding of the arts that the NEA now provides. Well, this one rock-and-roll band provided a million dollars a year to struggling artists, composers, and other charitable causes. And unlike NEA grants, Rex Foundation grants came with no strings attached.

Rex was established as an independent charity in the early eighties, what some call the decade of greed. The profits from the band's charity concerts—about $1 million a year—are funnelled into the Rex Foundation, named for road manager Donald Rex Jackson, who died in a car crash in 1976.

The Greatful Dead have played as many as five benefits a year for the Rex Foundation. Half of the royalties from the Ben & Jerry's ice-cream flavor ''Cherry Garcia'' go to the Rex Foundation. The rest of the foundation's money mainly comes from private donations. The band absorbs almost all of the administrative and personnel costs.

Rex money has had perhaps its greatest impact on modern symphonic music. Since its inception, the foundation has spent over $100,000 commissioning and recording works by avantgarde composers.

Composer Robert Simpson was much acclaimed but poorly remunerated for his work during a long career. At 73 years old, many of his works remained unrecorded. One day, he received a $10,000 money order from the Rex Foundation, out of the blue. The composer used the grant to help record his ninth symphony.

In addition to supporting obscure composers, the Rex Foundation has assisted saxophonist Pharaoh Sanders, bought uniforms for the finacially-strapped Lithuanian Olympic basketball team, set up scholarships that have enabled Salvadoran refugees to go to camp and Sioux women to study medicine, and financed programs to eradicate blindness in Nepal, clean up rivers in Alabama, protect striped bass in California and feed the homeless in Boston.

Rex Foundation money was used to record the prison gospel choir of San Quentin. In 1991, Grateful Dead drummer, Mickey Hart, helped bring the Gyoto Tantric Choir Tibetan monks to America. As the monks passed San quentin in a van, they said they felt the presence of trapped souls within.

They wanted to go right in, but Hart informed them that that might be a little difficult. When the monks later performed at San Quentin through the Rex Foundation they were able to see the prison's gospel choir perform. According to Hart, one prison guard began playing the drums and another played the organ. Guards and inmates were mixing and singing sacred songs.

The album, titled ''He's All I Need,'' peaked at No. 28 on the Billboard gospel charts. All proceeds went to a fund earmarked for victims of the inmates.

And it's not just musical events the Rex Foundation has funded. Another recipient of Rex Foundation Funds was the Blue Moon, the historic University District tavern in Seattle which received a grant from the Rex Foundation to support three projects: Words

on Wednesdays, the Pym Cup cash prize and ''Point-No-Point,'' a literary journal.

Just a month ago, on July 30, 1995, the band performed a show at Deer Creek Music Center in Indiana and donated all the net proceeds—about $300,000—to the Rex Foundation. Some of the beneficiaries of that show were local charities: Hoosier Hills Food Bank; Broadway United Methodist Church, for a day camp program; Pleasant Run Children's Home; Health Net Community Health Centers; Horizon House; Prevention of Child Abuse, Indiana; Gleaners Food Bank; Habitat for Humanity.

The Rex Foundation has few hard and fast rules—the Grateful Dead have never been strict rule-followers for themselves or for anyone else. The Rex Foundation has no endowment, no fund-raising campaigns, and no paid staff. It solicits no grant proposals, rarely advertises its good works and raised almost all its money at rock concerts at which the Grateful Dead perform. Most of the 60 to 100 grants awarded each year go to recipients nominated by a body called the Circle of Deciders. It is composed of band members and their families, its 50 employees, and friends.

Of course, I cannot list every grant the Rex Foundation has ever made—and if I could there might well be some I would not like. But that is one of the greatest virtues of a private philanthropy such as the Rex Foundation: No Senator, Congressman or Government bureaucrat's approval is required.

So while we debate the appropriations to be afforded the Government agencies charged with funding arts and humanities, and debate as well as restrictions that must be attached to any Government distribution of taxpayer money, I think it is worth reflecting on the contributions to the arts and humanities made by Jerry Garcia's band, the Grateful Dead over the past 12 years—contributions made without taxpayer money, without offense to the people whose money is used, and—most strikingly—without self-congratulatory fanfare.

And also I would like to give my condolences to Jerry Garcia's family, friends, and fans, who mourn the passing of the artist, musician and generous spirit, Jerry Garcia.●

CONGRATULATIONS TO RAYMOND KNAPE FOR RECEIVING THE AQUINAS COLLEGE REFLECTION AWARD

● Mr. LEVIN. Mr. President, I rise today to pay tribute to Raymond E. Knape. In so doing, I join with the members of his community who are honoring Ray Knape on Wednesday, September 6, 1995, with the third annual Aquinas College Reflection Award.

This award is presented to Ray as someone who reflects the values of Grand Rapids, Michigan's Aquinas College. These values include commitment, vision, service, loyalty, integrity, and trust.

Ray is a native of Grand Rapids, MI. He graduated from Catholic Central High School in 1949 and Georgetown University in 1953 with a bachelor's degree in business administration. Ray proceeded to enter the University of Michigan and earn both a masters degree in business and a law degree.

Ray has served his country by joining the U.S. Naval Reserves in 1951. He went on active duty after his graduation from the University of Michigan. He served as an attorney at the Pensacola Naval Air Station in Florida and retired from the Naval Reserves as a captain in 1984.

In 1962 Ray joined Knape & Vogt Manufacturing, founded by his grandfather in 1898. Knape & Vogt is the largest manufacturer of adjustable wall shelving in the world and holds one third of the market. It is also the second largest manufacturer of drawer slides for wood office furniture and kitchen and utility cabinet makers. Ray became president of Knape & Vogt in 1985 and in 1989 attained his current position as chairman of the board.

Ray has been a community-oriented person throughout his life. He has generously contributed both his time and talents with many organizations including the Serra Club of America, Junior Achievement, Aquinas and Davenport Colleges, Saint Mary's Hospital, the Grand Rapids Employers Association, the Grand Rapids Chamber of Commerce, the Symphony Board, and many others. He has been an active fund-raiser and tireless worker on behalf of his parish, St. Stephen's Church, and the Roman Catholic Diocese of Grand Rapids.

Mr. President I ask you along with all of my colleagues in the Senate to join with me in extending our heartfelt congratulations to Raymond E. Knape in receiving the Aquinas College Reflection Award.●

TO DELAY IMPLEMENTATION OF THE ADMINISTRATION'S RANGELAND REFORM PROPOSAL

● Mr. THOMAS. Mr. President, the bipartisan amendment I am offering today addresses an issue that is critical to ranching families in my State of Wyoming and throughout the West. The initiative would put in place a 90-day moratorium on implementation of Secretary of Interior Bruce Babbitt's rangeland reform proposal, which is scheduled to take effect August 21, 1995. Soon after the Secretary released his plan on February 22, 1995, Senators PETE DOMENICI and LARRY CRAIG introduced S. 852, the Public Rangelands Management Act of 1995—of which I am an original cosponsor—to amend Bruce Babbitt's initiative. However, faced with a full legislative agenda and time constraints, the Congress was not able to take up and debate this issue before its scheduled summer recess.

As a result, a group of western Senators, myself included, met with Secretary Babbitt just this morning to ask him to refrain from putting his final rule in place administratively. Unfortunately, the Secretary was unwilling to work with us and grant additional time, which left no other alternative than to offer this amendment.

Mr. President, I believe this entire discussion comes down to a matter of fairness. If Bruce Babbitt's proposal would not have completely dismantled the way livestock grazing is conducted on public lands there would not be a need for action. As many will remember, 2 years ago the Secretary of Interior proposed a plan soundly rejected by people throughout the West because it would have forced many small-to medium-sized ranchers out of business. Congress sent a clear message to Mr. Babbitt by defeating his plans. Now, however, the Secretary intends to carry out his ideas administratively and believes Members of Congress should no longer have a voice in this issue.

I strongly disagree. What we are talking about here are the livelihoods of thousands of ranchers in my State and across the West. Folks everywhere tell me that if they are forced to live under the rules outlined in Bruce Babbitt's initiative, they could lose their business. I am not going to let that happen. We have made great progress on the Public Rangelands Management Act. It passed the Senate Energy and Natural Resources Committee with bipartisan support, and I am certain that with an additional 90 days the Senate will also pass this measure with the support of Republicans and Democrats alike. I would like to thank my colleagues who cosponsored this important amendment and I urge its adoption.●

THE 50TH ANNIVERSARY OF INDONESIAN INDEPENDENCE

● Mr. JOHNSTON. Mr. President, on August 17th, the Republic of Indonesia, one of America's strongest and best allies, will celebrate the 50th anniversary of its declaration of independence. It was on this day 50 years ago that this great friend ended 300 years of colonial rule by the Dutch. The United States, I am pleased to say, was the first to recognize Indonesia.

Since that momentous day one half century ago our two nations have enjoyed a warm and mutually supportive relationship. Indeed, Indonesia has proved this friendship time and time again in matters as diverse as votes in the United Nations and support of the United States position during the Vietnamese war.

Mr. President, on this anniversary it is also appropriate to pay tribute to President Soeharto under whose leadership, truly astonishing progress has been made. President Soeharto assumed control of the country in 1965 and was named Acting President by the